

Tangente showcases Montréal talent

by Anna Asimakopulos

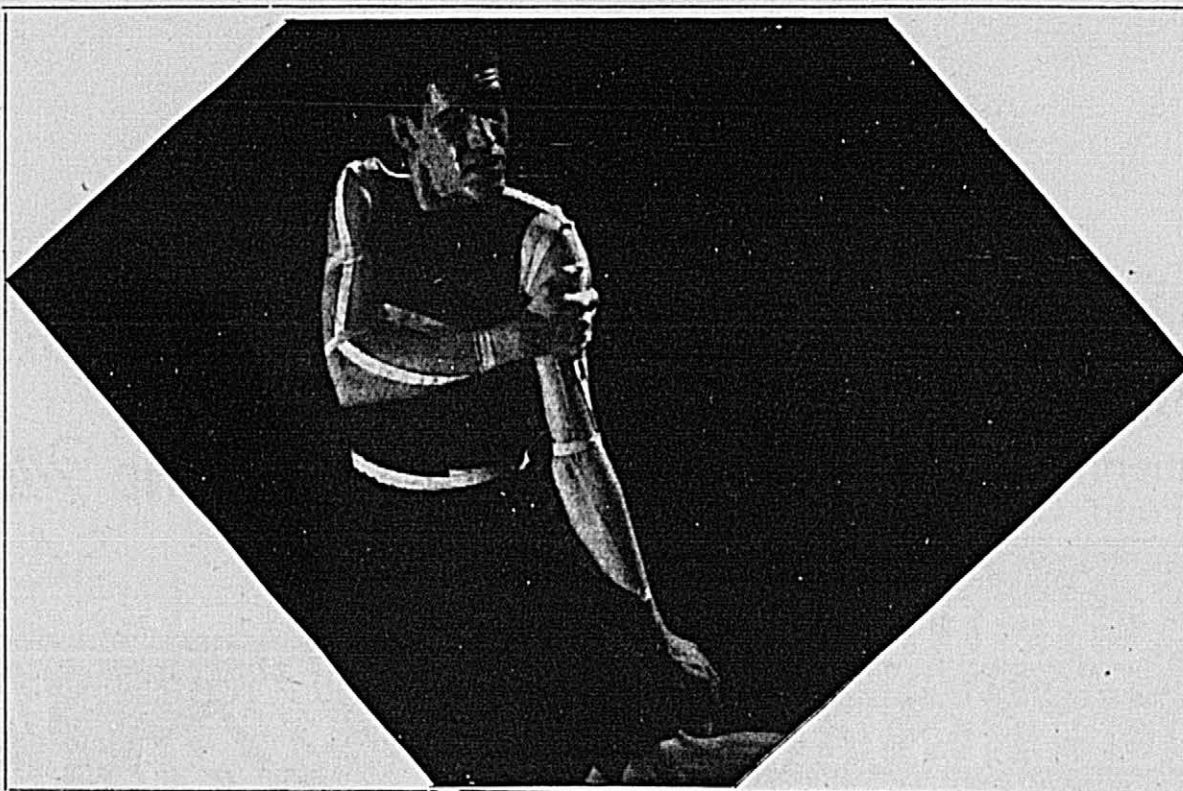
The *Tangente Plus Series* which kicked off on Tuesday night with choreographers Gary Kurtz, Lee Ann Smith, Guy Deom and Anne St-Denis, aims at showcasing Québec and Canadian choreographers.

Although the works presented on Tuesday night were radically different from each other in style, they shared enthusiasm and distinctiveness. As well, all four are young and still relatively unknown.

Dancer and choreographer Gary Kurtz performed his piece *In light of...* along with dancer Leslie Lindsay. *In light of...* was inspired by author Milan Kundera's *The Unbearable Lightness of Being*. This piece aims at tracing an abstract portrait of the two main protagonists of the book, Tomas and Teresa and seeks to portray the psychological tensions of their relationship.

This beautifully danced choreography is laced with a pervasive lightness, from the hand movements to the tortured falls, and spins. When the two dancers first come into contact, they warily dance around each other, keeping eye-contact all the while.

As their relationship progresses, Leslie Lindsay dances out her tor-



tured dreams, bound to her lover by his compassion for her. Weaving patterns around each other, he picked her up when she fell, sometimes falling with her, or holding her to him.

Saskatchewan-born dancer and choreographer Lee Anne Smith performed an 18-minute long work entitled *A single orange was the only*

light. The piece is strongly influenced by buto, although her training includes modern dance and ballet as well. She took the full 18 minutes to painfully, inch-by-inch, reach an orange set in the centre foreground of the stage. Beginning at the back of the stage with knees bent and head tilted back, she remained motionless until she fell forward and went through slow,

painful manoeuvring to regain an upright position.

Actward, a work by Montréal dancer and choreographer Guy Deom, portrayed a man alone, sweating, advancing, driven, fighting for his life. He pushed himself almost beyond the limits of physical endurance. His body was breaking out of its bounds, to the point

where, towards the end, he threw himself to the ground several times in a row.

The intensity of the work was well set to music of urban decay by Steven Brown, where sounds of sirens wailing and metro cars became incorporated into the melody.

Anne St-Denis, another Montréal dancer, and in contrast to the others a very acrobatic dancer, wound up the evening with her choreography *Kamikaze*. This piece was performed on a child's slide and showed the terror and fascination of playtime.

With dry ice billowing along the ground, Anne St-Denis crept slowly up the ladder. Trembling, staring down at the ground in fear, she slid down only to clamber back up desperately. Her frantic fear disappeared when the music switched to Peter Gabriel's "Across the River" and she began to explore the slide from all angles. From there, with changes in music, she threw herself down the slide backwards, forwards and sideways with energetic abandon.

All four choreographers and most of the others performing the rest of this week in the *Tangente* series are Montréal residents and will be showing their work at various venues around town in the future. Their thoughtful and interesting innovations are well worth close attention.

Live from the lower east side

by Carl

P. Wilson III

From this side of the border, the Lower East Side of New York city is a place almost as mythic as Godzilla's Tokyo. Wraiths of Black nationalists, Malcolm X and Leroi Jones wrap dark coils of violence and squalor around the very name. Not so to Darius James. The Lower East Side is his chosen home. And, during last week's *Ultimatum II* literature festival, he took about a hundred people home for dinner - for the 1st annual New York/Montréal *Mutant-Junkie Corporate Dinner*.

The first *Mutant-Junkie* dinner was a bring-your-own-barbeque roof party. James hosted it in 1985 as a ploy to get food, and so joined the East Side scene. Subsequent dinners had less of a culinary lean to them, developing a taste for the literary. Last Friday, the dinner had everything but food. Rather, the intention was "to give a representative example of what you might experience if you go downtown and check out a reading or a performance on any given night," claimed James.

The evening also aimed at sketching the lineage of American Black writing. Partaking in this was James Ferris, the *Godfather of East Side poetry* (who used to hang out with Malcolm X's bodyguards...get the connection). Ferris' performance was cool and loose, all focus given

to the taut webs of his linguistic constructs. But his younger fellows tended towards high-energy, self-centered satire, something like Richard Pryor reading swift.

The difference was palpable. Darius James, Norman Douglas and Jameel Moondoc are not nationalists. James equates their stance with white racism. "I feel an affinity to Black heritage and all that shit...but we're interested in challenging some notions about black identity." For one thing, James has blond hair, nappy dreadlocks which he likes for reasons of "cognitive dissonance. You associate blonds with Nazis," he laughed.

He sees the Lower East Side as "everything the Cosby Show isn't. There's a strong anti-bourgeois shriek in our work." This is especially intriguing because both James and Douglas were raised in suburban Connecticut and are in New York by artistic choice, not urban necessity.

Another new development on the eastside is integration. Most of the participants in the *Mutant-Junkie* event were white. Emily Carter, a white writer who was one of the evening's most luminous finds, was drawn to the area for its proliferation and diversity of influences.

But, some things remain as they were. And, many of these create to a grid of interference where artistic expression can easily get jammed. These truths became self-evident during the dinner, a party where

chaos and signs of destructive lifestyles reigned.

Norman Douglas went as far as to ask for drugs (for himself), and for money for a criminal assault case (pressed against himself). James was too drunk to finish his reading. And, most of the performers shouted from the audience while their colleagues were on stage. This began as almost surreal comic effect. But by two thirty, this sort of thing was getting very tiresome and acutely embarrassing.

Yet, James did succeed in bringing the Lower East Side, not without its own mutants and junkies, to Montréal. This is what you might experience on a random night in N.Y.C. Good or bad? Hard to say. Even with innovative art, it's hard to take the demons out of the fire.

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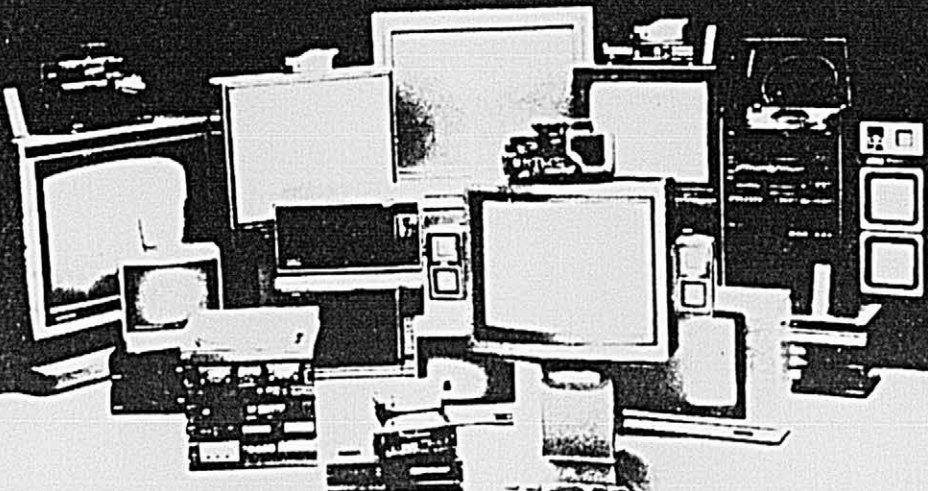


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The Pantherbuns-- drivin' 'em wild

by Natasha Poiradeau

"We sift through the cultural debris - we dig down until we find something that strikes a chord within our own Souls today and then we'll play that kind of music. We're not traditionalist, we're not revivalist in the sense that we go in and recreate this music for people note-for-note - I feel like we can't do that in an accurate and honest way. We are definitely participating in the body of blues and early rock and roll which in a way is going to become extinct and relegated to an archaic folk form."

Tav Falco

If Monday night's performance is anything to go by, Tav Falco and Panther Burns are managing to draw their own fire from the smoldering embers of rock and roll. A dance band out of Memphis Ten-

nessee, with one foot planted in indigenous rock and roll genres, and an eye on innovation, they are bound to make an audience dance with intention.

The Great Canadian Maple Saps, a local country-blues-bluegrass band, proved an appropriate prelude to Panther Burns. With banjo, bass and twin fiddles they played long-overdue tributes to off-beats.

The spirit of the Saps final number, a stomping rendition of Purple Haze was an apt herald for Panther Burns, who appeared out of a sleazy pink cloud of dry ice. They played two solid sets consisting for the most part of original Panther Burns compositions notably Stranded on a Dateless Night and Cuban Rebel Girl. They also played their own renditions of genre pieces, such as Tina Turner's Gogo Queen (complete with gogo danc-

ers) and an uptempo version of Mona Lisa. Their brand of music was typified with the encore jumpsuit, derived, according to Falco, "out of a form of music that was already there even though we composed our own melody and lyrics."

They drew immediate contemporary relevance out of older basic rock and roll forms. In other words, as Tav Falco is wont to say, "It was groovy."

Course change short change?

by Susana Bejar

Arts and Science Students who fail to drop/add by the end of this week may end up trapped in a course they don't want. Students who want to drop a course after Monday will have to withdraw (W), from the course, without being able to pick up a new one, according to McGill's new drop/add policy.

"The longer, later course change period was extremely disruptive," said R. Rigelhof, Associate Dean of Science. "People were trying to integrate themselves into classes already a month and a half underway, especially language courses and ones with labs."

"As well the drop/add week basically reduced the teaching term," he said.

Rigelhof pointed out that the change is not as drastic as it appears. Course cards were made available earlier and a day's grace is being granted on Monday.

"We recognize that being its first year, not everyone will be aware of the change in policy; so there will be some flexibility," said Associate Dean of Arts, Martin Petter. "We hope, however, that most people have been informed. Notices were posted, the departments were notified, and the change is reflected in this year's calendar."

Both Petter and Rigelhof have future plans for the drop/add period. "Ideally, change period would occur within the first two weeks of the semester. However this won't happen for a while," said Rigelhof.

Rigelhof said that departmental surveys, done three years ago revealed a majority favoured an earlier, shorter course change period.

"If students are opposed to it (the change) they should approach either their individual faculty councils or the VP University affairs office which would bring it to the attention of the Senate-Board caucus, the university affairs committee, council or all three," said Students' Society VP University Affairs Maria Battaglia. "Really the question is what percentage of the population will be affected by the change? How many students were actually dependent on the extra time either to make decisions about their courses, make the necessary changes, or both?"



Direct painting at Foufounes

by Riki Shore

On several Sundays throughout the fall, les Foufounes Electriques and La Maison de la Culture will be putting on exhibitions of Peinture-en-direct. This movement has artists completing work within a limited amount of time. The paintings are to be auctioned afterwards.

The movement was created in Québec by three artists, Michel Pedrault, Robert Desautels and Pierre Gaudreau. It has gained international recognition, and is now being practised in New York, Paris, Belgium and the Netherlands.

Desautels feels that the québécois painters have not received due credit for the conception of this style. He also blames Québec's split culture for artists' marketing difficulties.

The works tend to be figurative. Robert Desautels, who has been painting at Foufounes since 1983, began his work on a black canvas, quickly adding shiny, neon-like latex paint. Geometry meshed with symmetry to produce something reminiscent of early Mondrian. Using a muted colour scheme of black and browns, one artist painted a dramatic, tormented face which confronts the viewer as an overwhelming image. His method was neither animated nor particularly energetic, but he succeeded in putting forth a powerful piece.

Anonyme Sauregret presented the only abstract work of the show. He worked impulsively applying bright strokes of pure color. Sauregret attempts to incorporate writing into his work, repeating one letter or word all over the canvas. His violent attitude towards painting makes Sauregret a performance artist if nothing else.

Exhibitions of Peinture-en-direct will take place Sept 27 and October 4 at Foufounes and all month at La Maison de la Culture.



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LETTERS

Babb would be proud

To the Daily

On Monday September 21st, *The McGill Daily* made former South African ambassador to Canada, Glenn Babb's day. Susie Strachan's article "South Africa educates natives" was a horror and a disappointment. For a so-called progressive paper to have printed such blatant right-wing propaganda puts its credibility into question.

It's true "the South African government offered to provide bursaries and placement at universities for native Canadians." That's hardly something to be celebrated. Those same universities are closed to Black South Africans and are slowly becoming armed encamp-

ments to stifle growing white student protest to the apartheid system.

Gwen Schulman
U2 Arts

Dieu Merci

La direction

Dieu merci le ridicule ne tue pas car l'auteur de l'article "McGill-Québec" (*The McGill Daily* Wed., Sept. 16th 1987) serait très certainement six pieds sous terre à l'heure actuelle. Jamais on a vu pareille myriade de maladresses, de faux-pas, de bêtises. Tout dans cet article est à dénoncer: la ponctuation, les structures de phrases grotesques, l'orthographe déficiente, les anglicismes criants, etc. Ce genre de torture infligée à la langue

française (la pauvre...) est inacceptable. Il y va du respect d'une langue merveilleuse, autant que de la crédibilité de votre journal.
Jean Charbonneau
MLIS I

Officer Bob confuses

To the Daily,

The September 21st issue of *The McGill Daily* announced the installation of condom machines in the washrooms of the Student Union building. It also let us know that the Students' Society has decided to use any profits from the condom sales to finance part of a safe sex campaign. That the Students' Society takes the issue of safe sex seriously should be loudly applauded. In light of this, the fact that it was

given front page news coverage is perfectly appropriate.

What disturbs me, however, is the cartoon which was (mis)laid out next to it. The cartoon depicts a square-headed, quadruple-chinned police officer of massive proportions wearing his name, Bob, on his uniform and a scowl on his face, telling us that sex is wrong. At least that's the most apparent message at first glance. Reading on at the small print across officer Bob's hefty chest, I was, to be complimentary, at a loss to fathom what this might mean. Officer Bob tells us that he only has sex with his wife once a week, that he doesn't enjoy it and that we should follow his example. He goes on to say that he spends time with his gun collection instead (of having sex, I presume). Again he tells us "sex is wrong" but this

time he directs his comment to "boys and girls". And finally he says that we should trust him because he's "seen it all out there on the streets."

So what's officer Bob saying? That we shouldn't have sex more than once a week? That we shouldn't enjoy sex? That sex is wrong but it's okay to have it once a week? That sex is just as wrong for boys and girls as it is for married men and women? That guns are better than sex? That guns are a good substitute for sex? That sex is wrong because it exists out on the streets? Are you as confused as I am?

Presumably the cartoonist, as an artist, can put satire to better use by expressing an idea as exactly and as humourously as possible. If, in this

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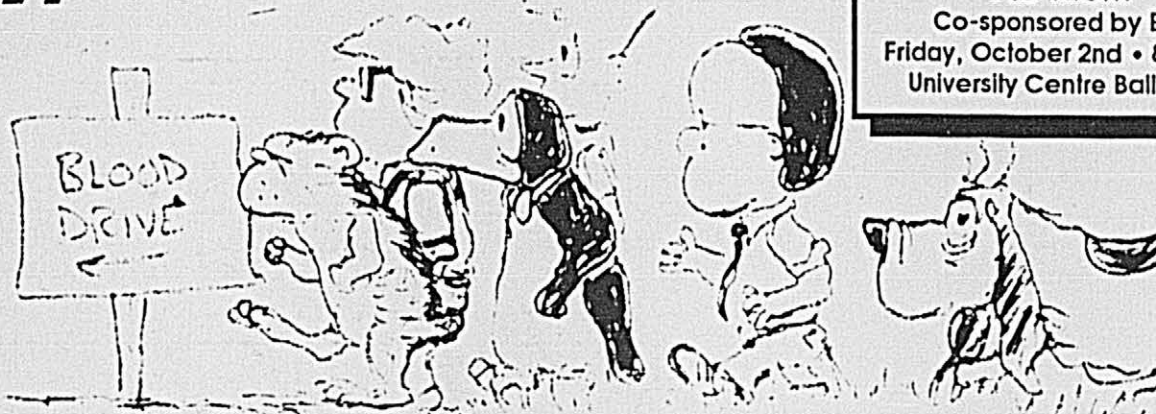
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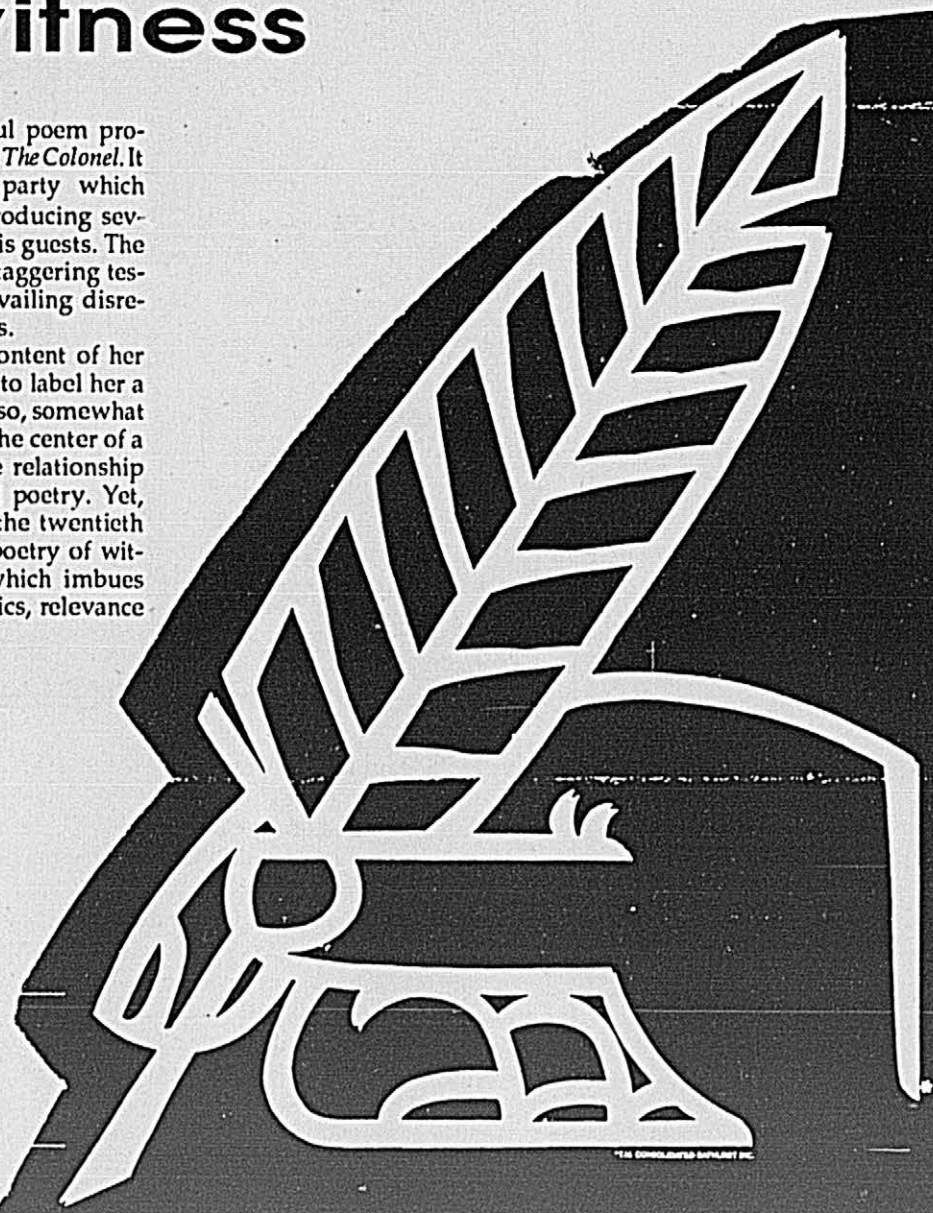


by Mark Hyland

The personal and political aspects of a country in turmoil find their way into many of the other poems. After translating the work of several Salvadorian poets, Forché developed an interest in going to El Salvador. A 1981 Guggenheim grant allowed her to better understand this poetry by coming to grips with the country itself.

The provocative content of her poetry has led critics to label her a *political* poet. She is also, somewhat to her discontent, at the center of a heated debate on the relationship between politics and poetry. Yet, she maintains that "the twentieth century demands a poetry of witness," a statement which imbues her poetry with politics, relevance and intent.

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Pedestrian perusing of Rubicon

by Jeanne Iribarne

Like most journals, *Rubicon*, the ASUS literary journal, is designed for those who like to browse. The most recent issue, Fall 1987 (9), presents consistent and solid browsing material in an elegant package.

This solid, if slightly pedestrian, material acts as a back-drop for several intriguing selections. In the category labelled 'Art', Richard Purdy's "Furia: The History of Culture X" tantalizes with its scientific documentation of a man society would call mad.

In a series of psychic trances, the character, himself an invention, invents an entire culture with its own history. The segment, including photographs, journal entries and diagrams, teases the reader by playing on a willingness to accept scientific data as truth.

The four short 'figures' of fiction that Quendrith Johnson has called "Photographs of Urban Living" are at once delightful, ironic and darkly honest. In "Fig. 8—Four Walls", a man and a woman lie talking in bed about light bulbs:

"These days he had taken to carrying a light bulb around in his trousers, plug-

ging it in where it was needed. He told her it was an energy saving practice which everyone should adopt. She said it would be difficult to navigate through a dark house. He said it was an adventure. He had to wear a potholder on one hand because during the evening the bulb grew quite hot."

Of all the pages of poetry in this *Rubicon*, Walter MacDonald's short poem "Perpetual Motion" is the most unpretentiously crafted and spirited. Jeffrey Donaldson's poem "Come Spring" has promising images but a somewhat disappointing ending.

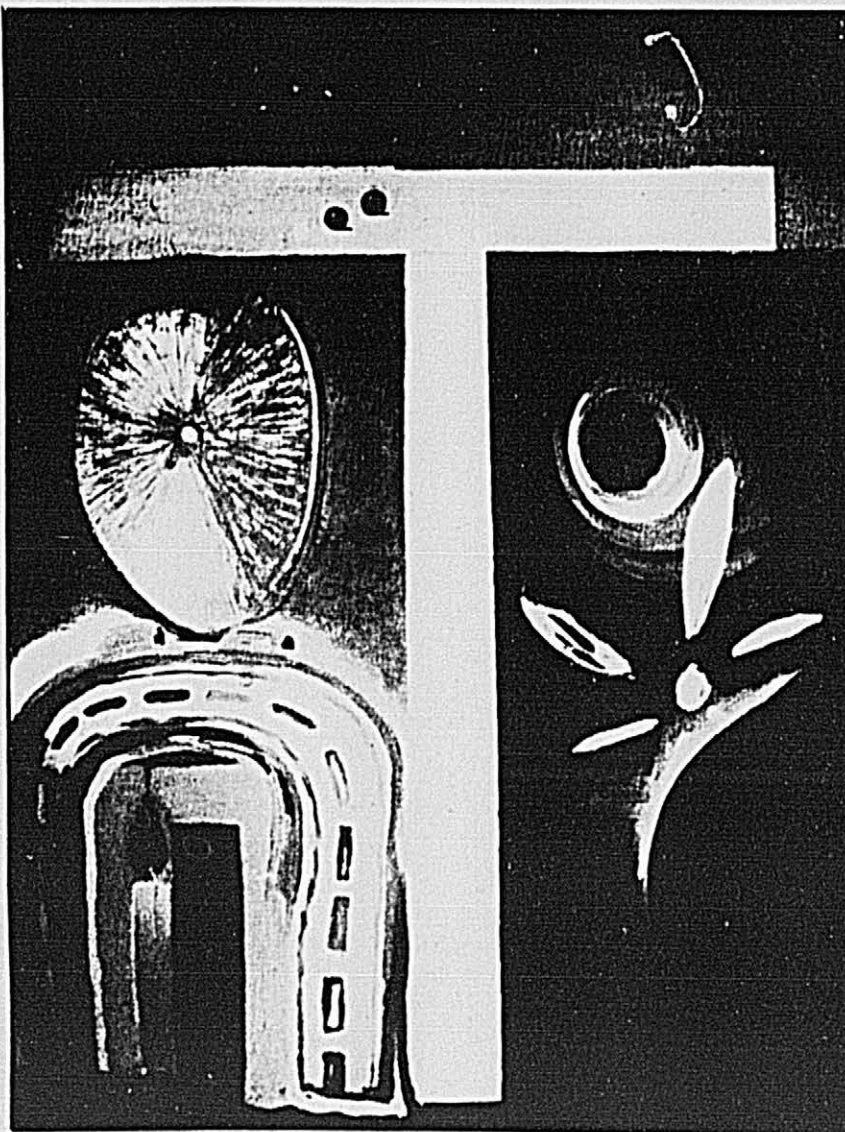
Ken Mauré's review of Mavis Gallant's *Paris Notebooks* offers the clarity for which he praises Gallant, and his selections from the text are deftly interjected to make the entire review readable, unlike some of the others. The review of *The Immaculate Perception*, Christopher Dewdney's newest book, is an interesting summation that serves as introduction to Dewdney as it does a review.

Barbara Leckie has a 20-page interview with Czech-born writer Josef Skvorecky, who now lives in Canada. The conversation is neither profound nor enlighten-

ing. Part of the problem seems to be phrasing of the questions, which are rather focussed nor pointed. An error is made in the omission of the translation name from the data that heads an otherwise fair review of Skvorecky's *Dr. Love*.

Buried amongst the other odd ends of this edition of *Rubicon* are suggestive pieces. Trépanier's remembering the wall paper in grandmother's garden room" is a graphic sequence not without charm. Sylvie Bouchard's "Travaux Ré-

Disposable art



by Jacki Danylchuk

Stop making sense, forget Iconologia.

In a solo show at *Galerie Dare Dare*, Montréal born artist Paul Smith offers a ticket to the pure absurd. Half a dozen acrylics-on-canvas aim to disengage the eye from traditional, narrative modes of seeing. Instead of declarative statements, Smith has constructed images where everyday objects and abstract forms fall haphazardly.

A chair hangs precariously off to one side facing a field of gesso, some red circles, and a pastel mushroom. This is art

as circus spectacle, the artist as saltimbanque. Gestural acrobatics and figurative juggling thrill and entertain. Chromatic confrontations meet textural variations at center stage.

Absurdity is now an aesthetic with a lengthy tradition of its own. But the shock of what was once new and self-consciously subversive has largely subsided. But make no mistake about it, this is art as fashion: consumable, disposable—and perhaps ultimately, in a society so saturated with visual ephemera—dispensable.

Shaking up

by Natasha Piraudeau

The Go-Betweens are very well aged. An unmentionable source of information claims that this Australian "returns with the gentle sounds of a perfect pop of Tallulah." It also "warm, tuneful, effortlessly humorous pop songs of heart and a sense of humour," of the "understated charm and sublime lilt of this precious anti-quintet." I'm also told that it's not the Go-Betweens aren't famous.

I start listening to this tape just noon. I'm cranky. I find little sympathy for a world where everyone writes and flaunts their woes on their sleeve. I catch the lyrics *It rains all day/ and the door/ crying all day. Why can't*



Last of the post-punk heroes

by Kristian Gravenor

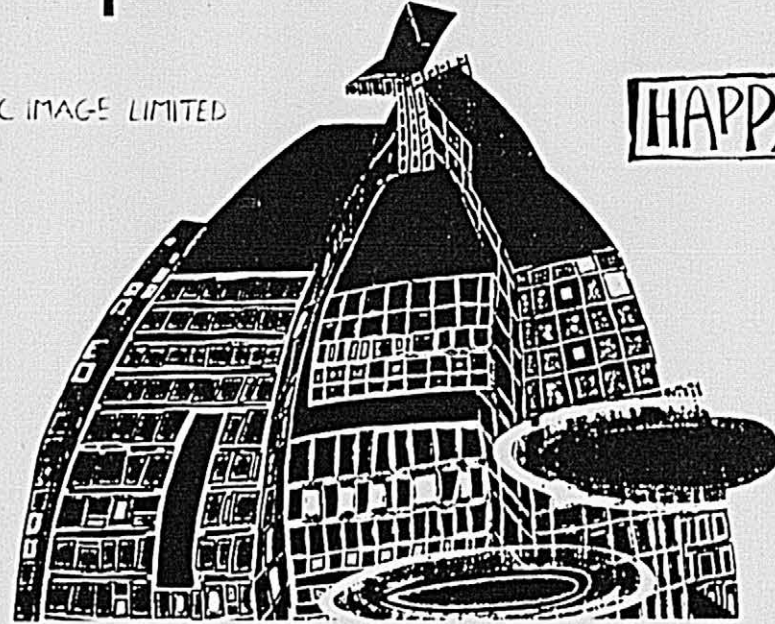
Sometimes while playing a record, I stand above the turntable and marvel at the incomprehensible miracle which lifts music off an otherwise worthless piece of plastic. Public Image Limited are one of the very few current outfits which make me grateful for this scientific wonder.

With all the old heroes dropping off at a distressing pace, or peddling Pepsi in prime time, it's nice to see that John Lydon has been able to keep some of his old magic by maintaining perfect proportions of unpredictability and thematic consistency. Now thirty years old, the unrepentant prodigal son has returned to London where PiL has put out its first album in two years. *Happy?* proves that PiL still has something to say and their own way to say it.

Nothing on this record is so immediately catchy as to inspire you into frenzied air-guitar solos on the kitchen table. But the combination of the big beat and the eccentric vocal wailings will definitely seduce you.

Lyrical, the form remains incessant denunciations of the following evils - nationalism, conformism, promiscuity,

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abortion, Seattle and the sun. The singing (whining?) is vintage John Lydon and is at its best when coupled with such clever poetry as, "Dead dreams, dead dreams fly flags, flapping in the breeze, wave your coloured rags."

Slick musicianship, led by ex-Banshee guitarist John McGeoch should help you forget John Levine and Jah Wobble. As with *Album*, the hint of a transition from dissonance to melody continues and all

eight songs maintain a semblance of pop structure. But don't expect Petula Clark, these songs perform best loud.

You might want this record for several reasons. You'd be contributing towards a periodically-broke living-legend (although one who purposely lights cigars with big bills). A better reason might be that it is a thoroughly enjoyable album which will fuse, channel and soothe every rebellious cell in your body.

the makeup

'speak of the weather a little more objectively? The song "Cut it Out" amuses more, simply on the basis of its name.

By three thirty, both sides have played four times. A bit jaded? But it's becoming more fun, as a gigle emerges from hearing *Tallulah, your makeup needs a shakeup*. But other than this its all terribly sad. *I didn't know someone could be so lonesome* whines out of the tape.

It's now quarter to six. Still listening to the Go-Betweens. We've become quite attached to each other. They've become

close to credible, even when they say things like *baby you're on your own/baby I'm lonely*.

The Go-Betweens play Club Soda, Sept. 29. I hope I'm not an emotional wreck by then...

Un Zoo la Nuit une victoire

by Mark Coté

Un Zoo la nuit is a victory. A victory for Canadian cinema and for the viewers. But most importantly, it's a victory for its director, Jean-Jacques Lauzon.

As something of an *enfant terrible*, Lauzon gained initial prominence with his acerbic short, *Super Maitre*, winning him the Grand Prix for best Canadian student film. His following film, *Piwi*, was praised by critics but attracted wide-

spread criticism for its depiction of sexual violence. Immediately after this, Lauzon penned *Un Zoo la Nuit*, but production houses were afraid to touch it. Lauzon stood fast and, after five years of directing commercials, he finally received the financial backing to make the film.

In what starts as a dark urban sketch, the film evolves into a personalized examination of an estranged father/son relationship. Lauzon starts the film with a jolt. The jailed protagonist, Poignard

(Gilles Maheu), receives a message of an impending gift on his answering machine. The gift is delivered to his cell in the form of a hulking fellow prisoner who brutally rapes him. So begins the theme of predator and prey that pervades much of the film.

Throughout the film, Lauzon juxtaposes day and night as dark and good side. Poignard has a considerable amount of cocaine and money stashed away from a deal gone bad with the cops. Their menacing encounters set the tone for the downside of Poignard's character. There he exists in a moral vacuum of murder, rape, drugs and violence.

His relationship with his father represents the compassion and love that Poignard has lost. And it is his attempted reconciliation with his father that increasingly sets the parameters for the film. The dark side becomes something from which to escape. But his escape is not a personal one. Murder and violence serve as mere vehicles for his escape. When he eliminates the constraints holding him to the underworld, Poignard is free to exist within his father's world.

Montréal's lower east side provides much of the film's background. Lauzon's stylized detail - burning garbage cans, burnt out neon signs and littered alleyways - give the area a sinister and foreboding atmosphere.

A wash with a neon, darkness and fire, *Un Zoo la Nuit* is primarily a visual experience. All action begins and ends within sight of Lauzon's camera. Jean Jacques Beneix's influence can clearly be seen as the film's underground atmosphere and visual prominence are reminiscent of *Diva* and *Subway*. The plot, if held up to intense scrutiny, reveals some holes. His definitions come through his cinematography, not through his dialogue. It is in the visual that Lauzon's victory looms largest.

Shy boys come back home

by Patrick Hamou

Some local bands keep such a low profile, it's sometimes easy to forget they're from our own backyard.

39 Steps is one of those bands. They last played Mopntréal back in June of last year at Club Soda, with not one other local gig since until a two-night stand on the 18th and 19th of September also at Club Soda.

Opening what seemed to be a promising evening, were the only-on-import kids themselves, The Nils. Despite a few sound problems at the beginning, they turned out a strong performance of almost entirely new material. They've become one of the tightest bands in the city.

Songs like "Sadness" and "Bandito Gallery" were standouts of a very impressive repertoire of songs, throwing in "Glory Daze" at the end for good measure. Singer guitarist Alex Soia has a fascinating stage presence. His intense, yet shy gaze makes for interesting viewing. The Nils aren't very talkative on stage. Their message is their music, and

it's a message they deliver very well.

After a couple more beers, 39 Steps took stage amid a billow of dry ice and a flash of strobe light. The music is a double guitar rock assault dressed in black, with the strong drumming of André Gagnon

keeping everyone in step. The main attribute of this band is singer Chris Barry, always one for a good sneer, with a thing against mike stands. Though perhaps at times overdone, the Steps gave a solid performance. Their performances have earned them a deal with RCA Canada for their new record, *Slip into the Crowd*, which is a re-working of their old EP with added new material.

Their seminal-post-punk goth approach of has gotten them comparisons, mostly with The Lords of the New Church, but don't listen to any of that. They've managed to prove themselves, and Chris isn't even half as ugly as ol' Stiv. It all basically comes down to one thing: you either love 'em or hate 'em. Considering that about 350 people came out to see these guys, only you can be the judge.



LETTERS

continued from page 4

case, [s]he's trying to tell us that anyone who says sex is wrong doesn't know what [s]he's talking about, or that authority figures think they know it all, [s]he'd best expose confusion by means of a poignant and clear message than by

stringing together meaningless phrases which leave the reader scratching his/her head not even chuckling.

So why would *The Daily* choose to put a cartoon which at best makes a flimsy attempt at satirizing ignorant comments, disguised as authoritative about sex, next to a posi-

tive article about the Students' Society condoning safe sex? I don't see the connection. This kind of ad hoc pasting of poor quality material to fill up space makes *The Daily* seem less than credible in promoting fair informative, and above all, lucid journalism.

Anne-Marie Dawson
U1 Arts

EVENTS

Today
Central America Group: meeting at 16h30 in Union 404. For info: 398-6815.

Project Ploughshares: new members' night, showing the NFB movie *Speaking our Peace* discussion to follow. All welcome, 3484 Peel St. 19h00. More info: 398-6815.

P.C. McGill: Wine and cheese party in Union 310 at 16h30 with special

guest MP Bob Layton. More info: 939-0393.

Statistics Colloquium: Prof. Yanis G. Yatracos from Columbia University will speak on "Non-parametric estimation of a 'regression type' function. Burnside Hall, rm 1205, 16h00.

Savoy Society: auditions for "The Gondoliers" come and sing your favourite song at 19h00 in Union 415. Phone 398-6820.

Fuel Air Explosives: this year's campaign against FAE's will be launched at 16h30 in Union 410. All welcome. call Amy at 286-9870 or Marc at 286-9913 for info.

Medical Library: tours of the med. library start at 13h00 today, at the reference desk. More info: 398-4786.

Alpha Epsilon Psi: the SS Sister Island sets sail from 3520 Durocher at 16h00. Phone 849-9266.

Anthropology Dept: Prof. P.C. Salzman will speak on "The lone stranger and methodological Anomie." 16h30-18h00 in Leacock 738.

Friday
India-Canada Students' Association: "Samosa and Tea" reception in Union B09. More info: Farah at 935-5292

Centre for Developing Area Studies: Xia Jihui will speak on "Students and contemporary society in China" 12h00 at 3715 Peel Rm. 100. More info: 398-3507.

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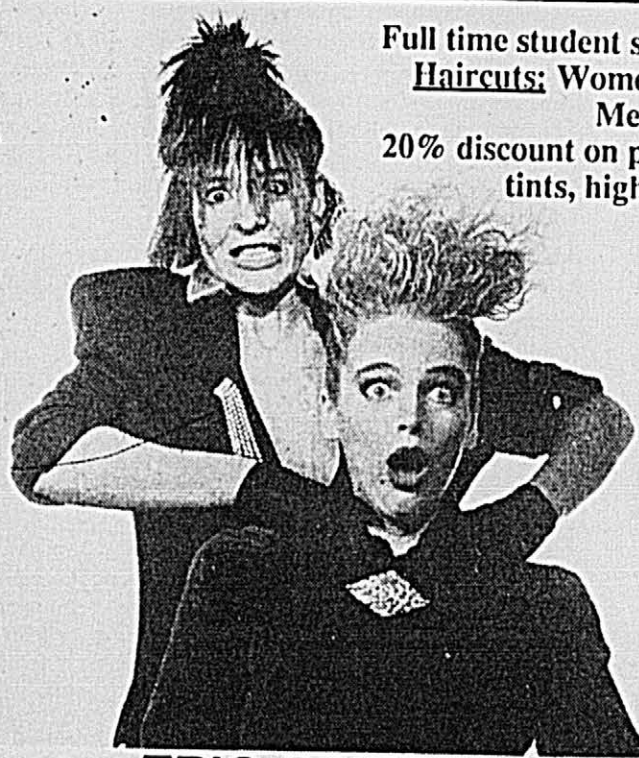
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Caught looking

Caught looking: Feminism, Censorship, and Pornography
Published by Caught Looking Inc.

Reviewed by Samatha Brennan
reprinted from the Dalhousie
Gazette
Canadian University Press

Caught looking is not the sort of feminist text you'll ever be assigned to read for a university course.

But if you are interested in the debate between feminists about pornography and censorship, Caught Looking comes as a welcome relief from the piles of oh-so-serious articles and editorials on the subject.

The magazine's stance is both feminist and anti-censorship. Its style is glossy and the soft-cover magazine is crammed full of black and white smutty photographs. The articles appeal the intellect, but Caught Looking is really trying to convince the reader through pictures.

The collection contains articles by Pat Califia, Kate Ellis, Lisa Duggan, Carol Vance and others. But the articles are standard fare. If you're at all familiar with the debate within feminism surrounding pornography and censorship, you'll have heard it all before.

Traditionally feminists have argued that pornography is at the root

of the pictures are from private collections and some of the best photos can be found in the lower right-hand corner of each page, representing pornography from 1890 on.

In the scrapbook's introduction, the editors explain that the purpose of including pornography is to take some of the control of sexually explicit material away from men. It is because men have controlled the medium, they argue, that few women—even women involved in the anti-porn movement—have had much exposure to the material. They write: "For many of us, the porn exhibited in various anti-porn slide shows, together with one or two dirty books or girlie magazines passed around in our high school classes, constitutes the only pornography we've come in contact with."

Unfortunately, the editors of Caught Looking will have a hard time getting people who have been frightened away from pornography to look at their book. There's no soft-peddling of the material here. It's pretty clear from the cover what you're buying. But for men and women who want increased exposure to various kinds of pornography but aren't really sure what's available or where to look, Caught looking is a visual feast. And these kinds of books provide an opportunity

for women to talk more about what we do like, rather than complaining about what we don't. For feminists embarrassed about the explicit material, the political analysis in the Caught Looking essays offers the perfect excuse to buy. Just say you're buying it for the articles.

Canada Customs' treatment of the book helps make the editors' point about how the state uses censorship laws to stifle alternative expressions of sexuality. In June, organizers of a women's centre conference in British Columbia ordered copies of Caught looking to be sold at the site. Caught Looking and Sex Works, an anthology of writing by women in the sex trade, weren't allowed in the country. Caught looking was released only after an appeal by the Vancouver Women's Bookstore. Customs officials decided the book was of educational value, it would teach what pornography was and what it wasn't.

In Halifax, copies of Caught looking arrived from the United States without a hitch. The local alternative bookstore, Red Herring, received the books as ordered, but store workers weren't quite sure what to do with them. Caught looking was on the shelves for a short while, but a staff member decided the book was offensive and copies were moved back to the storeroom. After a series of staff exchanges on the issue, Caught looking was returned to the shelves. These two incidents of state and community

of women's oppression and the censorship is necessary to end violence against women. But many feminists, particularly lesbians and artists, have sounded a note of caution. They fear legislation designed to control pornography will be used by the state to control alternative expressions of sexuality. Indeed, Canada's existing obscenity laws (never mind what effect the government's proposed new laws might have) were used to seize Caught Looking at the British Columbia border.

The strength of Caught Looking isn't so much the material as it is the context in which it's presented. Around, beside, between and sometimes even on top of every inch of copy are pictures of pornography. By including hundreds of examples of porn in various forms, the editors have made it impossible to think about the issues without seeing exactly what's at stake.

The photos range from soft commercial porn to art, and from the usual straight male stuff to work created by those interested in portraying sexuality outside the mainstream. There are women alone, women with women, women with men, men with men, even women with cucumbers and men with whips. What these photos and drawings have in common is that they challenge the traditional stereotypes of pornography. There's very little here that's violent, hateful or menacing. Instead there's playfulness, mischievousness, and a lot of just plain funny poses. Most

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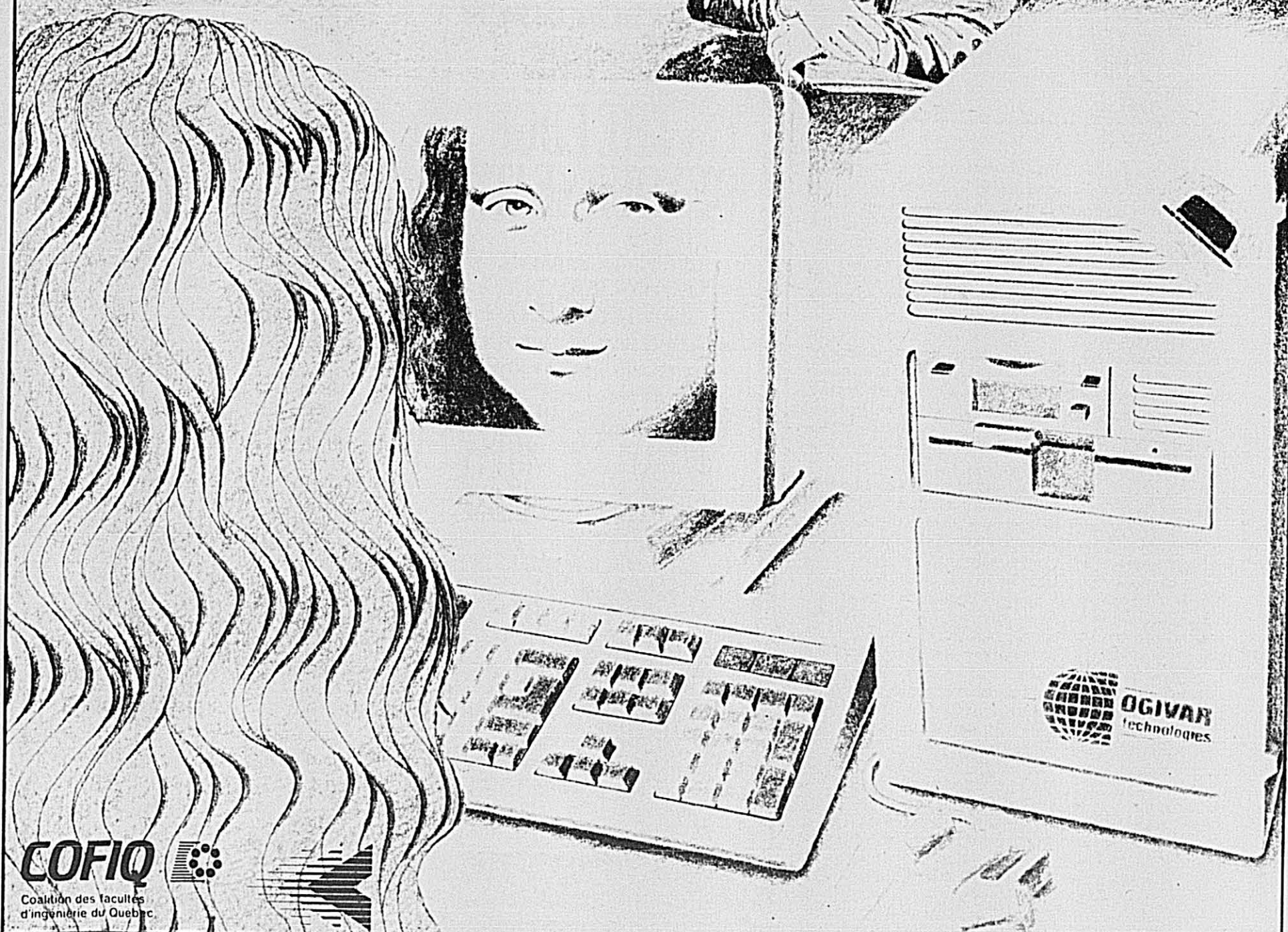
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341 — APTS., ROOMS, HOUSING

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Moving sale - Sat & Sun 26 & 27 September. 5355 Esplanade, 279-3711. Shelves, tables, chairs, bed, sofa bed, etc. Priced to move. Also 1st and 2nd year linguistics texts, 1/2 price.

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Wool socks 2 for \$5, wool pants \$29.95, wool gloves \$4.95, army battle jackets from \$30, Canadian pants: combat \$40. EXXA 550 President Kennedy (downtown).

Typewriters for sale \$25.00: Royal, Facit, Underwood, IBM, Remington, Olivette, 843-3307. September 11. Black, size 42. London Fog. Call Rob at 398-6791.

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372 — LOST & FOUND

Leather jacket - men's. Lost in Arts 230, Friday, September 11. Black, size 42. London Fog. Call Rob at 398-6791.

LOST -- small silver airplane pin (small brooch). Lost on Metro or between McGill and Bleury St. Sentimental value. Reward. Call Sheila at 691-1022.

LOST -- Wednesday, Sept 16, 10am - a striped, beige, red and blue cotton sweater. Left in Adams Auditorium. Please return. Kate: 285-8972.

LOST -- one chunky gold bracelet of great sentimental value on either Thursday 17 or Friday 18 September. Reward if found! Call Lise at 844-7973.

REWARD -- for the person who returns the Walkman headset in the Eaton's bag at the Redpath Library reserve desk (or photocopying room) on the night of Sept 22 1987. Please return it in exchange for ANYTHING else. It is not mine!!! 276-6229.

374 — PERSONAL

Sports addicts -- get high on the Redmen

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NOW... McGill Nightline is open 7 nights per week from 9pm to 3am! Call us at 398-6246 and check us out!

Port of call: California -- California here we come! Alpha Epsilon Psi women's fraternity invites female undergraduates to a beach of a party on September 24 at 4:00pm at 3520 Durocher, 849-9255. Catch the wave.

Kappa Kappa Gamma women's fraternity invites McGill's women to go Greek! Come to our three-ring circus dinner tonight at 6pm and our Booth of surprises lunch on Friday September 25 from 12-2. Come join us under the big top - Rush KKG, 532 Milton St.

Port of call: Montréal -- be it ever so humble there's no place like 3520 Durocher. Help the sisters of Alpha Epsilon Psi celebrate their homecoming. All undergraduate women are invited to share in the festivities. Sept 28 at 6:00pm.

Need one boy-friday, male model, gentleman, week-end farmer, cultivated, wanted for public relations / journalist landmark. Benefits: Paris défilé, Carnival in Rio, etc... Good-looking, handy and witty a major plus. 861-1064. 9:00am - 12:00, 5:00 - 7:00pm.

383 — LESSONS OFFERED

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385 — NOTICES

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\$200 reward for info leading to the finding & testimony of a witness of a Feb 27/87 assault. This took place in the Undergraduate Library (basement).

The Iron Layd invites you to come hear the best in British metal, this Saturday, 26 September, in the Union 'Jack' Ballroom. 9:00pm - 1:30am. \$2.00 admission. Presented by ASUS.

The Shakin' Foundations Fall '87 Tour continues. Come see the band this Friday and Saturday at Station 10 on Ste-Catherine Street.

387 — VOLUNTEERS

Volunteers needed for Friday afternoon outings with foster kids. Call Marc at 286-9913.

389 -- MUSICIANS WANTED

The McGill Faculty of Music is looking for Wind Players who would be interested in a major Instrumental Ensemble. For more information contacts: Prof. Gibson (398-5034) or the MUS office (398-4551).

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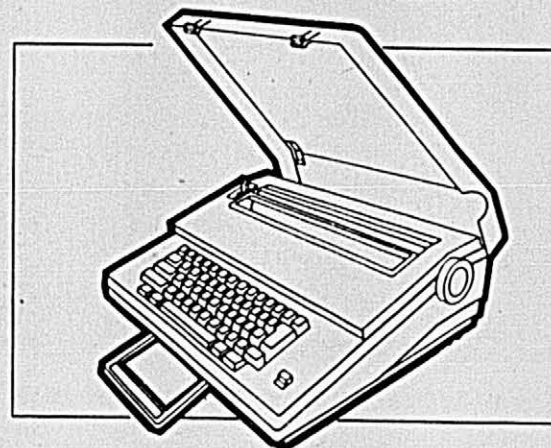
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